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SCIENCE AND ART DEPARTMENT
OF THE
COMMITTEE OF COUNCIL ON EDUCATION.

CATALOGUE
OF
THE SPECIAL EXHIBITION
OF
OIL PAINTINGS, WATER-COLOUR DRAWINGS,
ARCHITECTURAL AND OTHER STUDIES,

BY THE LATE

GODFREY SYKES,

DECORATIVE ARTIST TO THE SOUTH KENSINGTON MUSEUM, AND LATE MASTER
AND STUDENT OF THE SHEFFIELD SCHOOL OF ART.

AT THE SOUTH KENSINGTON MUSEUM,

June 1866.



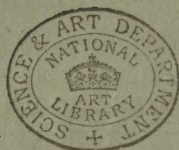
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1866.

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CATALOGUE

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DECORATIVE ARTIST TO THE SOUTH KENSINGTON MUSEUM, AND LATE
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INTRODUCTION.

LITTLE has been known of Mr. Godfrey Sykes in public hitherto. His work is decorative, and the buildings on which it will be seen are as yet incomplete. His energies have been confined to the details of structures connected with the Museum at South Kensington and the Horticultural Gardens. The extent and importance of these works will one day give a just notion of what Godfrey Sykes had it in him to do, and of what more he might have mastered had he lived. But the Horticultural Gardens are still unfinished, and the surrounding arcades are, moreover, decorated only on the inner sides; and the South Kensington Museum cannot yet be seen till the temporary structures that surround it are removed. Both these buildings are rich in decorations designed and modelled by Godfrey Sykes and his pupils. About six years ago he was invited to help in carrying out the intentions of H.R.H. the Prince Consort in the decoration of the arcades of the Horticultural Gardens, of which Captain Fowke was the architect, in terra cotta or moulded brick clay. This first brought him to London.

He was then a master in the Government School of Art in Sheffield, of which the late Mr. Young Mitchell was head master. He had been pupil-teacher and pupil of the school. He is therefore justly claimed as a child of the National Art tradition. A great spur was given to his exertions, and a way opened to thought and aspiration by a journey which he made to Italy. And much he owed to the genius and influence of Mr. Stevens. He had in himself the germ of real power in design, and a keen perception of natural beauty.

In the arcades of the Garden, especially those of the conservatory, his first great work, the capitals, the tondi, or circular panels, and various other details, show not only great qualities of design, but what is rare in our time, a just feeling of the decorative treatment needed to secure right effect.

The capacity of designing correctly is less uncommon than the feeling or sense of the right application of this capacity to decoration. Ordinary training may enable an artist to model a figure or a vegetable rightly, but it will not impart the perception of the great restraint required for applying this skill to decoration. Here the golden rule is to know how to suppress detailed completion, where to stop, what to omit, what to emphasize, how to be terse.

If this is difficult in language, it is still more so in this special and self-restrained range of art. Whatever be Mr. Sykes's rank among modern sculptors, or whether all are equally attracted by his work, no just observer will dispute his possession of this great faculty for making his art decorative. When this is borne in mind, he may well be ranked with the designers of the Ospedale Maggiore at Milan, and the brick modellers of Northern Italy, at Pavia, Padua, Verona, and Florence.

In the Museum, besides the columns to be noticed presently, Mr. Sykes designed and superintended all the decorative portions of the structure. He has not restricted himself to clay modelling, but coloured all parts of the interior. The iron roofs of the South Court are painted from his designs, and he has been among the first to

attempt, by means of colour, to make their various bolts and other constructive members vehicles of decoration. The roofs, arch spandrils, and, indeed, all surfaces carrying designs, are elaborately painted; brown relieved with gold, and blue with white, forming the key of his scale of colour.

Of the life-sized figures on the upper walls, representing the worthies of art of all times, two are from his brush, Michael Angelo and Raphael, his two great models. Both are skilfully drawn and broadly painted; and a glance will show how the colour in these two figures is subdued to a harmony with that of the wall and roof decoration. The *decorative* character of the work is maintained throughout.

Painted studies of his of various kinds,—landscapes, animals, and figure subjects,—are now placed in the Museum, in one of the upper galleries, for exhibition. They form the special subject matter of the following Catalogue. Any one who would wish to value Mr. Sykes aright should examine these works, which are in some sort a diary of the artist's life, and give a clue to the objects in nature that most attracted him, or to difficulties he did his best to master. The range of Mr. Sykes's art led him, as will here be seen, to all sorts of subjects, as in decorative treatment objects must be designed of every kind.

The energy, decision, and feeling for architectural composition which are expressed in many of these works are remarkable.

He has left designs for a monument in Kensal Green Cemetery for Mulready, and had nearly completed his drawings for the decoration of a new refreshment room in the Museum, in majolica, a kind of ornamentation without example in this country, with the single exception of the Queen's dairy, at Frogmore. Materials are also left for the completion of the general decorations of the Museum.

He survived Captain Fowke, with whom he worked so harmoniously, but a few months. Like Captain Fowke, he has left behind him works that will become the starting-

point for much of the future structure and decoration of architecture in this country.

Captain Fowke had a great affection for him, and when too feeble to mount the stairs of the Exhibition building of 1862, carried him up in his arms to see the decorations of the Guards' ball. He used to speak of Sykes as a master and inventor of English cinque-cento decoration, as distinguished from work of that kind in the other countries of Europe in which it has prevailed.

The great objects of Mr. Sykes's faith, as regarded his art, were Raphael and Michael Angelo; to the last he leaned especially. The massive limbs and extremities of his figures, and his vigorous and large treatment of the objects compressed into his panels show this influence. He used to groan over the want of faith in our artists.

He was strongly attracted to the splendour of the fifteenth and sixteenth century architecture in Lombardy, so rich in fresco painting in company with elaborate sculptured detail. The luminous blue backgrounds to the figures, that give such gaiety and brilliance to decorations like those of the Certosa di Pavia, left an impression on him that will be recognized by all who have studied that and similar buildings.

If the short time Mr. Sykes has had to devote to his work in London be considered, it will be a matter of wonder that he has left so much behind him. Yet what he did was done under the pressure of intense bodily weakness and suffering. When he had scarcely breath to give his directions, he had himself drawn up by ropes to the scaffoldings, to superintend his pupils and workmen. His last work was the columns, one of which is here exhibited. The last directions he gave were for their arrangement in front of the Lecture Theatre. They were being set up at the time he died.

J. H. POLLEN.

South Kensington, May, 1866.

CATALOGUE.

	LENT BY
1. Marine View. (Oil.)	G. Atkin, Esq.
2. Portrait of an Egyptian. (Oil.)	E. Atkin, Esq.
3. Landscape with boy fishing. (Oil.)	Chas. Green, Esq.
4. Up the Porter, near Sheffield. (Oil.)	Rich. Smith, Esq.
5. The Lock. (Oil.)	John Fowler, Esq.
6. Up the Porter, near Sheffield. (Oil.)	W. Fisher, Esq.
7. Grinder's Wheel near the cemetery, Sheffield. (Oil.)	E. Atkin, Esq.
8. Iron Furnace. (Oil.)	John Fowler, Esq.
9. The Patient. (Oil.)	W. Favell, Esq.
10. The Street Nuisance. (Oil.)	P. Fisher, Esq.
11. Landscape near Sheffield. (Oil.)	J. G. Bagshawe, Esq.
12. Child. Copy from Angelica Kaufmann. (Oil.)	Mrs. Sykes.
13. Venus. Copy from Titian. (Oil.)	Mrs. Sykes.
14. Judgment of Solomon, after Raphael. (Oil.)	Mrs. Sykes.
15. Justice, after Raphael. (Oil.)	Mrs. Sykes.
16. Bacchus, from the Bacchus and Ariadne by Titian. (Oil.)	Mrs. Sykes.
17. Adam and Eve, after Raphael. (Oil.)	Mrs. Sykes.
18. Dog, after Velasquez. (Oil.)	Mrs. Sykes.
19. Infant Satyr. (Oil.)	G. Atkin, Esq.
20. Portrait, after Velasquez. (Oil.)	Mrs. Sykes.
21. Sketch of a Dog. (Oil.)	Mrs. Sykes.

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22. Nude Figure of a Child. (Oil.) John Carr, Esq.
23. The Lascar. (Oil.) John Hobson, Esq.
24. Cupid. (Oil.) John Carr, Esq.
25. News of War. (Oil.) J. Firth, Esq.
26. The Gleaners. (Oil.) J. Beckett, Esq.
27. Interior of Tilt. (Oil.) J. Firth, Esq.
28. Political Conversation. (Oil.) J. Firth, Esq.
29. Tobacco, high life and low life. (Oil.) W. Fisher, Esq.
30. Dinner Time. (Oil.) J. Rodgers, Esq.
31. Holy Family, after Titian. (Water-colour.) Mrs. Sykes.
32. Ariadne, after Titian. (Water-colour.) Mrs. Sykes.
33. Persian Warrior, after Etty. (Water-colour.) Mrs. Sykes.
34. Design for Fountain. Royal Horticultural Gardens. Dept of Science and Art.
35. Design for Column. New Buildings, South Kensington Museum. Dept of Science and Art.
36. Design for Decoration of Large Arch. South Court, South Kensington Museum. Dept of Science and Art.
37. Design for Lunette, Competition Gallery, South Kensington Museum. Dept of Science and Art.
38. Design for a Mosaic Panel, Raphael, South Court, South Kensington Museum. Dept of Science and Art.
39. Mercury, Venus, and Cupid, after Correggio. (Water-colour.) Mrs. Sykes.
40. Portrait of Spanish Duke, after Velasquez. (Water-colour.) Mrs. Sykes.
41. Adoration of the Shepherds, after Velasquez. (Water-colour.) Mrs. Sykes.
42. Albert, the son of William Tell. (Oil.) J. Beckett, Esq.

LENT BY

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| 43. Portrait of G. Duckworth, Esq. (Oil.) | H. Atkin, Esq. |
| 44. Peri at the Gate of Eden. (Oil.) | H. Longden, Esq. |
| 45. The Critic. (Oil.) | R. Smith, Esq. |
| 46. Interior of Tilt. (Oil.) | M. Firth, Esq. |
| 47. Chalk and Water. (Oil.) | J. Beckett, Esq. |
| 48. The Two Grinders. (Oil.) | W. Gamble, Esq. |
| 49. Interior of Tilt. (Oil.) | W. Fisher, Esq. |
| 50. Infant Hercules. (Oil.) | J. Firth, Esq. |
| 51. St. Paul's Church, Sheffield. (Oil.) | J. Beckett, Esq. |
| 52. Portrait of a Gentleman. (Oil.) | R. Tompkin, Esq. |
| 53. St. Paul's Church, Sheffield, from
Union Street. (Oil.) | J. Beckett, Esq. |
| 54. Landscape. (Oil.) | H. Atkin, Esq. |
| 55. Interior of Rolling Mill. (Oil.) | J. Firth, Esq. |
| 56. The Grinder's Story of the
War. (Oil.) | J. Firth, Esq. |
| 57. Interior of Tilt. (Oil.) | J. Firth, Esq. |
| 58. The Pet in a Pet. (Oil.) | J. Beckett, Esq. |
| 59. Scythe Tilters. (Oil.) | J. Broom, Esq. |
| 60. Venus and Cupids. (Oil.) | P. Fisher, Esq. |
| 61. Portrait of a Lady. (Oil.) | R. Tompkin, Esq. |
| 62. Cupid Flying. (Oil.) | W. Fisher, Esq. |
| 63. Portrait of a Little Girl. (Oil.) | Mrs. Sykes. |
| 64. Interior of Rolling Mill. (Oil.) | M. Firth, Esq. |
| 65. Portrait of a Dog. (Oil.) | Mrs. Sykes. |

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66. The Truants. (Oil.) J. Roberts, Esq.
67. Evening in November in Little London Dam, near Sheffield. (Oil.) P. Fisher, Esq.
68. Still Life. (Oil.) J. Roberts, Esq.
69. Designs for Architectural Details, South Kensington Museum. Dept of Science and Art.
70. Designs for Painted Panel. South Court, South Kensington Museum. Dept of Science and Art.
71. Designs for Ceiling, etc. South Court, South Kensington Museum. Dept of Science and Art.
72. Designs for Spandrils. South Court, South Kensington Museum. Dept of Science and Art.
73. Designs for Monument to Mulready, Gates, etc. Dept of Science and Art.
74. Designs for Tiles, Royal Horticultural Gardens. Dept of Science and Art.
75. Designs for Painted Panels, South Court, South Kensington Museum. Dept of Science and Art.
76. Photograph of Chair. Dept of Science and Art.
77. Photograph of Ceiling in Mr. Solly's house, Sheffield. Dept of Science and Art.
78. Sketch of Panel of Ceiling in Mr. Solly's house, Sheffield. (Water-colour.) W. Fisher, Esq.
79. Photograph of Fountain. Dept of Science and Art.
80. Photograph of Chair. Dept of Science and Art.
81. Design for Iron Grating. Royal Horticultural Gardens. Dept of Science and Art.
82. Design for Tea and Coffee Pots. Mrs. Sykes.
83. Design for Stoves. Mrs. Sykes.
84. Engraving of Show Card. Messrs. Ibbotson & Co.
85. Design for and Proof of Cover of Cornhill Magazine. Mrs. Sykes.
86. Pen and Ink Sketch made on Catalogue Cover. E. P. Turner, Esq.

87. Photograph of Decoration of Mechanics' Hall, Sheffield. Dept^t of Science and Art.
88. Design for Certificate. Dept^t of Science and Art.
89. Photograph of Memorial Tablet. Dept^t of Science and Art.
90. Photograph of Memorial Tablet. Dept^t of Science and Art.
- 90*. Drawing of proposed Decoration for Façade of International Exhibition, 1862. Dept^t of Science and Art.
91. Drawing of Architectural Decoration. Dept^t of Science and Art.
92. Drawing for Painted Panels. South Court, South Kensington Museum. Dept^t of Science and Art.
93. Drawings for Arcades. Royal Horticultural Gardens. Dept^t of Science and Art.
94. Drawings for Arcades. Royal Horticultural Gardens. Dept^t of Science and Art.
95. Drawings and Sketches. Various Subjects. Dept^t of Science and Art.
96. Drawings for North Arcade. Royal Horticultural Gardens. Dept^t of Science and Art.
97. Drawings for North Arcade. Royal Horticultural Gardens. Dept^t of Science and Art.
98. } Drawings for Alphabet. Dept^t of Science and Art.
99. }
100. Design for Cover of Domesday Book. Dept^t of Science and Art.
101. Design for Cover of Domesday Book. Dept^t of Science and Art.
102. Design for Capitals. Royal Horticultural Gardens. Dept^t of Science and Art.
103. Design for Fountain. Royal Horticultural Gardens. Dept^t of Science and Art.
104. Design for Cap and Centre of Columns. Royal Horticultural Gardens. Dept^t of Science and Art.
105. Design for Centres of Columns. Royal Horticultural Gardens. Dept^t of Science and Art.
106. Design for Spiral Flutes on Columns. Royal Horticultural Gardens. Dept^t of Science and Art.
107. Design for Panels, etc. Theatre Front. South Kensington Museum. Dept^t of Science and Art.

108. Design for Centres of Columns.
Royal Horticultural Gardens. Dept of Science and Art.
109. Design for Certificate.
Dept of Science and Art.
110. Design for Terra Cotta Capitals. Royal Horticultural Gardens. Dept of Science and Art.
111. Sketches and Studies.
Mrs. Sykes.
112. Portrait of a Young Lady, in Chalk.
M. E. Hadfield, Esq.
113. Sketches and Studies. (Water-colour.)
Mrs. Sykes.
114. Sketches, near Sheffield. (Water-colour.)
Mrs. Sykes.
115. Sketch. Landscape. (Water-colour.)
Mrs. Sykes.
116. Sketches, in London. (Water-colour.)
Mrs. Sykes.
117. Morecambe Bay, and others. (Water-colour.)
Mrs. Sykes, and G. Atkin, Esq.
118. Glossop Hall, Derby. (Water-colour.)
M. E. Hadfield, Esq.
119. Interior of Grinder's (Wheel, study for No. 56; and Brewery. (Water-colour.)
Mrs. Sykes.
120. Near Sheffield. (Water-colour.)
Mrs. Sykes.
121. Sketches, near Pisa. (Water-colour.)
Mrs. Sykes.
122. Architectural Sketches. Milan, Verona, and Paris.
Dept of Science and Art.
123. Architectural Sketches. Venice and Pavia.
Dept of Science and Art.
124. Sketch. Woodlands.
W. Fisher, Esq.
125. Sketch. Endcliffe, near Sheffield.
G. Atkin, Esq.
126. Sketch. Sunset, near Hathersaye.
W. Fisher, Esq.
127. Architectural Sketches. Milan, Basle, etc.
Dept of Science and Art.
128. Sketch. Heeley Wood, near Sheffield.
Mrs. Parker.
- 128*. Sketch. Smith's Shop.
Dept of Science and Art.

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129. Sketch. Silent Pool. H. Hoyles, Esq.
130. Sketch. On the Don, near Rotherham. H. Hoyles, Esq.
131. Sketch. Endcliffe Wood. H. Hoyles, Esq.
132. Architectural Sketches from Milan and Pavia. Dept of Science and Art.
133. Architectural Sketches from Venice, Milan, and Pavia. Dept of Science and Art.
134. Architectural Sketches from Venice, Milan, Basle, and Paris. Dept of Science and Art.
135. Architectural Sketches from Verona, Milan, and Venice. Dept of Science and Art.
136. Architectural Sketches from Verona, Milan, and Venice. Dept of Science and Art.
137. Architectural Sketches from Milan, Paris, and Switzerland. Dept of Science and Art.
138. Architectural Sketches from Milan, Venice, and Verona. Dept of Science and Art.
139. Architectural Sketches from Milan and Pavia. Dept of Science and Art.
140. Coloured Sketch of one Bay of the Residences, South Kensington Museum. Dept of Science and Art.
141. Designs for Decorations, Prince Consort Gallery, South Kensington Museum. Dept of Science and Art.
142. Design for Bronze Gate for a School of Art. Dept of Science and Art.
143. Designs for Architectural Details, Window Panels, etc. Dept of Science and Art.
144. Design for Pediment, in Mosaic. Theatre, South Kensington Museum. Dept of Science and Art.
145. Design for Southern Façade, Theatre, South Kensington Museum. Dept of Science and Art.
146. Designs for North and South Courts, South Kensington Museum. Dept of Science and Art.
147. Design for Entrance, Royal Horticultural Gardens. Dept of Science and Art.
148. Designs for Shaving Pot, and for file cutting. Dept of Science and Art.

149. Design for Medals, International Exhibition, 1862. Dept of Science and Art.
150. Designs for Cast-iron Fountain, made for the Duke of Norfolk; Lamp, etc. Dept of Science and Art.
151. Photographs of Columns and other Architectural Details, in Terra-cotta. Dept of Science and Art.
152. Photographs of Columns and other Architectural Details, in Terra-cotta. Dept of Science and Art.
153. Photographs of Columns and other Architectural Details, in Terra-cotta. Dept of Science and Art.
154. Photographs of Columns and other Architectural Details, in Terra-cotta. Dept of Science and Art.
155. Photograph of Column, in Terra-cotta. Dept of Science and Art.
156. Designs for Terra-cotta Columns, Royal Horticultural Gardens. Dept of Science and Art.
157. Sketches near Sheffield. (Water-colour.) Mrs. Sykes.
158. Sketches. Entrance to Blacksmith's Shop, and Grinding Wheel. (Water-colour.) Mrs. Sykes.
159. Sketches near Sheffield. (Water-colour.) Mrs. Sykes.
160. Sketches near Pisa and Sheffield. (Water-colour.) Mrs. Sykes.
161. Sketches near Sheffield. (Water-colour.) Mrs. Sykes.
162. Sketches near Sheffield. (Water-colour.) Mrs. Sykes.
163. Sketches. Endcliffe and Moors. (Water-colour.) Mrs. Sykes.
164. Sketches. Torquay, Church of St. Michael, Pisa, and Bournemouth. (Water-colour.) Mrs. Sykes.
165. Sketch. Walnut-tree Walk, Brompton. (Water-colour.) Mrs. Sykes.
166. Sketch. Landscape. (Water colour.) J. Firth, Esq.

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| 167. Sketch. Endcliffe Wood, Sheffield. (Water-colour.) | J. Firth, Esq. |
| 168. Sketch. Endcliffe Wood, Sheffield. (Water-colour.) | J. Firth, Esq. |
| 169. Sketch. Endcliffe Wood, Sheffield. (Water-colour.) | W. Fisher, Esq. |
| 170. Sketch. On the Sheaf. (Water colour.) | G. Atkin, Esq. |
| 171. Sketch. On the Moors. (Water-colour.) | W. Fisher, Esq. |
| 172. Sketch. Up the Burbage Brook. (Water-colour.) | W. Fisher, Esq. |
| 173. Sketch, near Endcliffe. (Water-colour.) | G. Atkin, Esq. |
| 174. Sketch. Winhill, near Sheffield. (Water-colour.) | J. Firth, Esq. |
| 175. Sketch. Wood Scene. (Water-colour.) | W. Longden, Esq. |
| 176. Sketch. Corn-field. (Water-colour.) | — Roberts, Esq. |
| 177. Sketch. Corn-field. (Water-colour.) | E. Atkin, Esq. |
| 178. Sketch. Harvest Moon. (Water-colour.) | W. Roberts, Esq. |
| 179. Sketch. Little London dam, Sheffield. (Water-colour.) | W. Roberts, Esq. |
| 180. Sketch. High-field. (Water-colour.) | W. Roberts, Esq. |
| 181. Sketch. Cornfield. (Water-colour.) | W. Longden, Esq. |
| 182. Sketch. Hathersage, near Sheffield. (Water-colour.) | W. Fisher, Esq. |
| 183. Sketches. Weymouth, and others. (Water-colour.) | Mrs. Sykes. |
| 184. Sketches. Banks and Trees. (Water-colour.) | Mrs. Sykes. |
| 185. Sketches. Interiors. (Water-colour.) | Mrs. Sykes. |
| 186. Sketches. Terrace, Haddon Hall, etc. (Water-colour.) | Mrs. Sykes. |
| 187. Sketches. Landscapes. (Water-colour.) | Mrs. Sykes. |
| 188. Sketches. On the Porter near Sheffield. (Water-colour.) | Mrs. Sykes. |

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189. Studies of Beech and other Trees. (Water-colour.) Mrs. Sykes.
 190. Sketches of Tilt and Rolling Mill. (Water-colour.) Mrs. Sykes.
 191. Sketch of Southern Façade, International Exhibition, 1862. (Water-colour.) Dept of Science and Art.
 192. Sketch of Western Façade, International Exhibition, 1862. (Water-colour.) Dept of Science and Art.

WORKING DRAWINGS, and MISCELLANEOUS OBJECTS executed after the DESIGNS of the late MR. GODFREY SYKES.

193. Clock Case. H. Atkin, Esq.
 194. Shaft of Lamp, Bronze. H. Atkin, Esq.
 195. Tobacco Box, Bronze. Dept of Science and Art.
 196. Centre of Column, Terra-cotta. Dept of Science and Art.
 197. Ornamental Letter, Enamelled Earthenware. Dept of Science and Art.
 198. Ornamental Letter, Enamelled Earthenware. Dept of Science and Art.
 198*. Ornamental Letter, Enamelled Earthenware. Dept of Science and Art.
 199. Architectural Details, Plaster. Dept of Science and Art.
 200. Architectural Details, Plaster. Dept of Science and Art.
 201. Architectural Details, Plaster. Dept of Science and Art.
 202. Architectural Details, Plaster. Dept of Science and Art.
 203. Architectural Details, Plaster. Dept of Science and Art.
 204. Umbrella Handles, Pressed Horn. Dept of Science and Art.
 205. Working Drawing for Span-drills in Prince Consort's Gallery, South Kensington Museum. Dept of Science and Art.

206. Working Drawing. Frieze of enamelled earthenware for the Royal Horticultural Gardens. Dept of Science and Art.

207. Working Drawing for Mosaic in South Court, South Kensington Museum : Raphael. Dept of Science and Art.

208. Working Drawing for Mosaic in South Court, South Kensington Museum : Michael Angelo. Dept of Science and Art.

209. Working Drawing. Lunette, in Competition Room, South Kensington Museum ; pupils drawing from casts. Dept of Science and Art.

210. Working Drawing. Frieze, painted Decoration, South Court, South Kensington Museum. Dept of Science and Art.

211. Terra-cotta Column of the Theatre, South Kensington Museum, with Bands representing Infancy, Manhood, and old Age. Dept of Science and Art.

212. Garden Tree Pot, Terra-cotta. Dept of Science and Art.

PART IV

206. Working Drawing, Views of
 modelled earthworks for the Royal
 Horticultural Gardens.
 Dept. of Science and Art.
 207. Working Drawing for Model
 in South Court, South Kensington
 Museum: Raphael.
 208. Working Drawing for Model
 in South Court, South Kensington
 Museum: Michael Angelo.
 209. Working Drawing, Lunette in
 Grouped Lion, South Kensington
 Museum: pupils drawing from casts.
 Dept. of Science and Art.
 210. Working Drawing, Three
 Painted Decorations, South Court, South
 Kensington Museum.
 Dept. of Science and Art.
 211. Three cells, Column of the
 Theatre, South Kensington Museum.
 with bands representing figures.
 Michael Angelo.
 Dept. of Science and Art.

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